

ATTO IV.

Il Santo Sepolcro

CAVERNA

La scena è presso Gerusalemme

VISIONE

Andante

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

pp

A. I.
A. II.
BANDA
Cb.

1

A. I.

A. II.

BANDA

Sopr.

Ten.

Bassi

CORO di spiriti celesti

Corn.

Corn.

Corn.

Cb.

1

A. I.

A. II.

BANDA

CORO di spiriti celesti

-po - - ni, o ca - ra ver - gi-ne, al - la le-ti - zia il

-po. - - ni, o ca - ra ver - gi-ne, al - la le-ti - zia il

-po - - ni, o ca - ra ver - gi-ne, al - la le-ti - zia il

Cb.

A. I.

A. II.

BANDA

CORO
di spiriti celesti

vi - so, per te reden-tau - n'a - ni-ma s'in-

vi - so, per te reden-tau - n'a - ni-ma s'in-

vi - so, per te reden-tau - n'a - ni-ma s'in-

Cb.

2

A. I.

A. II.

BANDA

CORO
di spiriti celesti

- di - - vain Pa-ra - di - so; vie - ni,

- di - - vain Pa-ra - di - so; vie - ni,

- di - - vain Pa-ra - di - so; vie - ni,

2

Cb.

A. I.

A. II.

BANDA

CORO
di spiriti celesti

Ch.

f *p*

vie - ni, vie - ni, che il ben di -
vie - ni, vie - ni, che il ben di -
vie - ni, vie - ni, che il ben di -

A. I.

A. II.

BANDA

CORO
di spiriti celesti

Ch.

f *p* *dim.*

-vi - de-re se - co,
-vi - de-re se - co,
-vi - de-re se - co,

A. I.

A. II.

BANDA

CORO
di spiriti celesti

se - - co, se - co fia da - to a te, vie - -
 se - - co, se - co fia da - to a te, vie - -
 se - - co, se - co fia da - to a te, vie - -

Cb.

A. I.

A. II.

BANDA

CORO
di spiriti celesti

- ni, vie - - ni, vie - - ni, vie - -
 - ni, vie - - ni, vie - - ni, vie - -
 - ni, vie - - ni, vie - - ni, vie - -

Cb.

[illegible]

3

I. Vni

II. Vni

Vle

Vc. Cb

pp

pp

pp

pp

Cl.
Si b

Fg.

GISELDA

(alzandosi e continuando a sognare)

Oh! di sembianze e - te - re-e

I.

Vni

II.

Vle

Vc.
Cb.

Cl.
Si b

Fg.

GISELDA

pp

l'an - tro splendente io scer - no; ah

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Trb.
Mib

Trbn.

Cmbs.

Tp.

A. I.

A. II.

BANDA

GISELDA

CHORUS
di spiriti celesti.

I.
Vni

II.
Vle

Vc.
Ch.

(con grido di gioia)

Vie - ni, vie - ni, vie - ni, ron -

Fl. *pp*
 Ott.
 Ob.
 Cl. *pp*
 Sib *pp*
 Fg. *pp*
 Mi^b
 Cor. *pp*
 Sib
 Trb. *pp*
 Mi^b
 Trbn.
 Cmbs.
 Tp.
 A. I.
 A. II.
 BANDA
 LIDA
 - te... ah tu fra gli angeli, ah tu fra gli an - ge - li? per -
 CORO
 di spiriti celesti
 - ni.
 - ni.
 - ni.
 I. *pp*
 Vni *pp*
 II. *pp*
 Vle *pp*
 Vc. *pp*
 Cb. *pp*

GISELDA

con grazia

-chē, perchē non par-li a me _____ non _____

I. Vni

II. Vni

Vle

Vc. Cb.

GISELDA

par - - li, non par - - li a

I. Vni

II. Vni

Vle

Vc. Cb.

4 *Andante mosso*

A. I. *p*

A. II. *p*

GISELDA
me?

ORONTE
In cie - lo be - ne - det - to, Gi -

4 *Andante mosso*

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

A. I.

A. II.

ORONTE
- sel - da, per te, - per te so - no!... Il mio prega - re ac -

Cb.

A. I.

A. II.

ORONTE

-cet - - to d'Id - di - o già sa - le al tro - no! Va,

Cb.

A. I.

A. II.

ORONTE

con forza

gri - da al-la tua gen - - te che af-for - zi la speran -

Ch.

A. I.

A. II.

ORONTE

morendo

- za, ah! del Si-lo la cor-ren - te fre -

Cb.

5

A. I.

A. II.

BANDA

ORONTE

- sc'on - deap - por - te - rà, fre - sc'ondeap - por - te -

C O R O

Vie - ni, cheil ben di - vi - de-re

Vie - ni, cheil ben di - vi - de-re

Vie - ni cheil ben di - vi - de-re

5

Cb.

A. I.

A. II.

BANDA

ORONTE

CORO

Cb.

-rà, del Si - lo - e la cor - ren - - te fre -

se - co fia da - to a te, a te...

se - co fia da - to a te, a te...

se - co fia da - to a te, a te...

A. I.

A. II.

BANDA

ORONTE

CORO

Cb.

-sc'on - - de, fre - sc'on - - de, fre - sc'on - de appor - te -

se - - co fia da - - to a

se - - co fia da - - to a

se - - co fia da - - to a

[illegible]

morendo

A. I.

A. II.

BANDA

ORONTE

C O R O

Cb.

ah vie-ni, vie-ni.

(sparisce la visione)

morendo

I LOMBARDI ALLA PRIMA CROCIATA

ATTO IV. - ARIA: "Non fu sogno,,

GISELDA (S.)

GIUSEPPE VERDI

(Durata: min. 3 $\frac{1}{2}$)

6 Allegro moderato

Ottavino

Flauto

Oboi

Clarineti in Sib

Fagotti

Corni in Fa

Corni in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

(Svegliandosi per la grande agitazione)

Giselda

6 Allegro moderato

Qual pro-di - gio!...

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Ort.

Fl.

Ob.

Cl.
in Si^b

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cmb.

Tp.

Giselda

pp
Oh! in ne - ra stan - za or si mu - ta il pa - ra.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 4. It features a large orchestral ensemble and a vocal soloist. The instruments are arranged in staves from top to bottom: Oboe (Ort.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Si^b), Bassoon (Fg.), Cor Anglais in F and C (Cor. in FA in DO), Trumpet in C (Trb. in DO), Trombone (Trbn.), Cymbals (Cmb.), and Trombone (Tp.). The vocal soloist, Giselda, is positioned below the brass section. The string section (Vni I, Vni II, Vle, Vc, Cb.) is at the bottom. The score is in 2/2 time and B-flat major. The vocal line for Giselda begins with a piano (*pp*) dynamic and includes the lyrics: "Oh! in ne - ra stan - za or si mu - ta il pa - ra." The orchestral parts for the woodwinds and strings show intricate patterns, while the brass and strings provide harmonic support.

Ott.
 Fl.
 Ob.
 Cl.
 in Sb.
 Fg.
 in Fa
 Cor.
 in Do
 Trb.
 in Do
 Trbn.
 Cmbs.
 Tp.

Giselda
 - di sol... So.gno ei ful... mal... d'improv.

Vni I.
 Vni II.
 Vle.
 Ve.
 Cb.

Out.

Fl.

pp

Ob.

pp

Cl. in Si

pp

Fg.

in FA

Cor.

in DO

Trb. in DO

Trbn.

Cmb.

Tp.

Giselda

risoluto

viso qual vir-tu-de in-cormista?.. non fu so

Vni I.

Vni II.

Vle

Vc.

Cb.

Orch. score for measures 1-4:

- Ott.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- Fl.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *p* (piano), eighth-note triplet (F4, G4, A4) beamed together. Measure 4: eighth-note triplet (B4, C5, D5) beamed together.
- Ob.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *p* (piano), eighth-note triplet (F4, G4, A4) beamed together. Measure 4: eighth-note triplet (B4, C5, D5) beamed together.
- Cl. in Sb.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: *p* (piano), eighth-note triplet (F4, G4, A4) beamed together.
- Fg.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- in FA Cor.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- in DO Cor.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- Trb. in DO**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- Trbn.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- Cmb.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.
- Tp.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest.

Giselda vocal line:

ardito *brillante* *dolce*

-gno! non fu so - gno! In-fon-do al-l'al - ma su-a-a-n.

Orch. score for measures 1-4:

- Vni I.**: Treble clef, key of F major. Measure 1: whole rest. Measure 2: *p* (piano), eighth-note triplet (F4, G4, A4) beamed together. Measure 3: eighth-note triplet (B4, C5, D5) beamed together. Measure 4: eighth-note triplet (E5, F5, G5) beamed together.
- Vni II.**: Treble clef, key of F major. Measure 1: *p* (piano), eighth-note triplet (F4, G4, A4) beamed together. Measure 2: eighth-note triplet (B4, C5, D5) beamed together. Measure 3: eighth-note triplet (E5, F5, G5) beamed together. Measure 4: eighth-note triplet (F5, G5, A5) beamed together.
- Vle.**: Bass clef, key of F major. Measure 1: *p* (piano), eighth-note triplet (F3, G3, A3) beamed together. Measure 2: eighth-note triplet (B3, C4, D4) beamed together. Measure 3: eighth-note triplet (E4, F4, G4) beamed together. Measure 4: eighth-note triplet (A4, B4, C5) beamed together.
- Vc.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: *p* (piano), eighth-note triplet (F3, G3, A3) beamed together. Measure 3: eighth-note triplet (B3, C4, D4) beamed together. Measure 4: eighth-note triplet (E4, F4, G4) beamed together.
- Cb.**: Bass clef, key of F major. Measure 1: whole rest. Measure 2: *p* (piano), eighth-note triplet (F3, G3, A3) beamed together. Measure 3: eighth-note triplet (B3, C4, D4) beamed together. Measure 4: eighth-note triplet (E4, F4, G4) beamed together.

Ou.
 Fl.
 Ob.
 Cl.
 in St.
 Fg.
 in FA
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cmb.
 Tp.
 Giselda
 ...cor... l'ama - ta vo - ce; de' be-a - ti an.cor la pal.ma... in sua
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

grandioso

Orchestra score for measures 1-4. The instruments listed are:

- Out.
- Fl.
- Ob.
- Cl. in Sb
- Fg.
- in FA Cor.
- in DO
- Trb. in DO
- Trbn.
- Cmb.
- Tp.

Measure 1: Flute (Fl.) and Clarinet in B-flat (Cl. in Sb) enter with a melodic line marked *p*. The Clarinet in B-flat is marked *I.*

Measure 2: Flute (Fl.) and Clarinet in B-flat (Cl. in Sb) continue their melodic line. The Clarinet in B-flat is marked *I.*

Measure 3: Flute (Fl.) and Clarinet in B-flat (Cl. in Sb) continue their melodic line. The Clarinet in B-flat is marked *I.*

Measure 4: Flute (Fl.) and Clarinet in B-flat (Cl. in Sb) continue their melodic line. The Clarinet in B-flat is marked *I.*

dolce e leggero

grandioso

Vocal line for Giselda. The lyrics are:

man..... vegg'io bril-lar! O guerrie-ri del-la cro-ce, su cor.

grandioso

Orchestra score for measures 5-8. The instruments listed are:

- Vni I.
- Vni II.
- Vle.
- Vc.
- Ch.

Measure 5: Violin I (Vni I.) and Violin II (Vni II.) enter with a melodic line marked *p*. The Violin I is marked *p*.

Measure 6: Violin I (Vni I.) and Violin II (Vni II.) continue their melodic line. The Violin I is marked *p*.

Measure 7: Violin I (Vni I.) and Violin II (Vni II.) continue their melodic line. The Violin I is marked *p*.

Measure 8: Violin I (Vni I.) and Violin II (Vni II.) continue their melodic line. The Violin I is marked *p*.

con slancio 8

Orchestra score for measures 24-27. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fg.), Horns (in F and in D), Trumpets (Trb. in D), Trombones (Trbn.), Contrabass (Cmb.), and Timpani (Tp.). The music is in 4/4 time and features a dynamic range from *p* (piano) to *f* (forte). The key signature has one flat (B-flat).

Measures 24-27 show a complex orchestral texture with various instruments playing melodic and harmonic lines. The dynamics are marked as *f* (forte) and *p* (piano).

Vocal score for Giselda, measures 24-27. The lyrics are: "re - te ai san - ti al - lo - ri! Scor-re il fiu - me già gliu - mo - ri l'e - gre". The music is in 4/4 time and features a dynamic range from *p* (piano) to *f* (forte). The key signature has one flat (B-flat).

Measures 24-27 show Giselda's vocal line with lyrics. The dynamics are marked as *f* (forte) and *p* (piano). The instruction "slanciate" is written above the staff.

con slancio 8

Orchestra score for measures 24-27, continuing from the previous page. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a dynamic range from *p* (piano) to *f* (forte). The key signature has one flat (B-flat).

Measures 24-27 show the string section playing a rhythmic pattern. The dynamics are marked as *f* (forte) and *p* (piano).

Ott.
 Fl.
 Ob.
 Cl.
 in Sb
 Fg.
 in FA
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cmbs.
 Tp.
 Giselda
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

mem - bra a rav - vi - var scor - re il fiu - me già gli u -

Ott.
 Fl.
 Ob.
 Cl.
 in SI:
 Fg.
 in FA
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cmb.
 Tp.
 Giselda
 Vni I.
 Vni II.
 Vle.
 Vc.
 Eb.

The musical score is written for a full orchestra and a vocal soloist. The orchestral parts include Oboe (Ob.), Flute (Fl.), Clarinet in Si (Cl. in SI), Bassoon (Fg.), Horn in F (in FA), Horn in C (in DO), Trumpet (Tp.), Trombone (Trbn.), Cymbal (Cmb.), and Tuba (Tub.). The vocal part is for Giselda. The music is in 4/4 time and features a crescendo in the vocal and string sections. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo).

-mo - ri l'e - gre mem.bra a rav - vi - var, scor - re il fiume già gli u -

Ott.

Fl.

Ob.

Cl.
in *SIb*

Fg.

in *FA*
Cor.
in *DO*

Trb.
in *DO*

Trbn.

Cmbs.

Tp.

mf

cresc.

a 2

a 2

a 2

a 2

mf

mf

Giselda

brillante

...mori l'e - gre.... men - - - - - bra a rav - vi -

Vni I.

Vni II.

Vle

Vc.

Cb.

Out.
 Fl.
 Ob.
 Cl.
 in *St.*
 Fg.
 in *F3*
 Cor.
 in *DO*
 Trb.
 in *DO*
 Trbn.
 Cmb.
 Tpt.
 Giselda
 -var _____ a rav. vi. var.

Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.
 28

Score for page 15, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes:

- Ott.
- Fl.
- Ob.
- Cl. in *SB*
- Fg.
- Cor. in *FA* and *DO*
- Trb. in *DO*
- Trbn.
- Cmbs.
- Tp.

The second system includes:

- Giselda
- Vni I.
- Vni II.
- Vle.
- Vc.
- Cb.

The score is written in 2/4 time. The woodwinds and brass parts are primarily harmonic, while the strings provide a rhythmic and harmonic foundation. The woodwinds include Oboe, Flute, Clarinet in *SB*, Bassoon, and Cor Anglais in *FA* and *DO*. The brass includes Trumpet in *DO*, Trombone, Cornet, and Tuba. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass.

Orchestra and Vocal Score for page 16. The score is written for a full orchestra and a vocal soloist, Giselda. The key signature is one flat (B-flat), and the time signature is 2/4. The music is divided into measures by vertical bar lines.

Instrumental Parts:

- Ott.** (Oboe): Rapid sixteenth-note passages in the first two measures, followed by sustained chords.
- Fl.** (Flute): Similar rapid sixteenth-note passages to the Oboe.
- Ob.** (Oboe): Sustained chords, with a B-flat in the third measure.
- Cl. in St.** (Clarinet in E-flat): Sustained chords, with a B-flat in the third measure.
- Fg.** (Bassoon): Sustained chords, with a B-flat in the third measure.
- in FA** and **in DO** (Cor): Sustained chords.
- Trb. in DO** (Trumpet): Sustained chords.
- Trbn.** (Trombone): Sustained chords.
- Cmb.** (Cymbal): Sustained chords.
- Tp.** (Timpani): Sustained chords, with a B-flat in the third measure.

Vocal Part:

- Giselda**: Vocal line, mostly sustained notes.

String Parts:

- Vni I.** (Violin I): Rapid sixteenth-note passages in the first two measures, followed by sustained chords.
- Vni II.** (Violin II): Rapid sixteenth-note passages in the first two measures, followed by sustained chords.
- Vle.** (Viola): Sustained chords.
- Vc.** (Violoncello): Sustained chords.
- Cb.** (Double Bass): Sustained chords.

10

Out.

Fl.

Ob.

Cl.
in Sib

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cmbs.

Tp.

ardito *brillante* *dolce*

Giselda

Non fu so - gno! In fondo al l'al - ma suo na an - cor... l'ama - ta

10

Vni I.

Vni II.

Vle

Vc.

Ch.

Out.
 Fl.
 Ob.
 Cl.
 in *Si*
 Fg.
 in *FA*
 Cor.
 in *DO*
 Trb.
 in *DO*
 Trbn.
 Cmb.
 Tp.
 Giselda
 vo - ce; dé be - a - ti an - cor la pal - ma — in sua man — ve g'g'io bril.
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Musical score for a symphony orchestra and a vocal soloist. The score includes staves for woodwinds (Oboe, Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and a vocal soloist (Giselda). The vocal line features lyrics in Italian. The orchestration includes various dynamics like *p* (piano) and *f* (forte), and articulation like staccato and *dolce e legg.* (sweet and light).

grandioso

Orch. score for measures 1-4. The score includes staves for Oboe (Ob.), Flute (Fl.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fg.), Horns in F4 (in F4), Horns in D4 (in D4), Trombone (Tbn.), Trumpets (Tp.), and Timpani (Tm.). The music is marked *grandioso* and *p* (piano). The Flute and Clarinet in B-flat have first (I.) and second (II.) endings. The Horns in F4 and Horns in D4 have a third (III.) ending. The Trombone and Trumpets have a first (I.) ending. The Timpani has a first (I.) ending.

Vocal score for the Soprano (Sopr.) part, measures 1-4. The lyrics are: "lor! O guerrie - ri del - la cro - ce; su corra - te ai san - ti ai -". The music is marked *grandioso* and *p* (piano).

Orch. score for measures 1-4. The score includes staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The music is marked *grandioso* and *p* (piano). The Violin I and Violin II parts have first (I.) and second (II.) endings. The Viola and Violoncello parts have a first (I.) ending. The Double Bass has a first (I.) ending.

con slancio [11]

Ou.
 Fl.
 Ob.
 Cl.
 in *Si*
 Fg.
 in *FA*
 Cor.
 in *DO*
 Trb.
 in *DO*
 Trbu.
 Cmbs.
 Tp.

Musical notation for measures 11-14. Dynamics: *f*, *p*, *a 2*.

slanciate
 Giselda
 - lo - ri! Scor.re il fiu - me già gliu - mo - ri l'e - gre mem.braa rav - vi -

Musical notation for the vocal part. Dynamics: *p*, *pp*.

con slancio [11]

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Musical notation for measures 11-14. Dynamics: *f*, *p*.

Ott.

Fl.

Ob. I.
p *cresc.*

Cl. 1.
in SI; (I.)

Fg. a 2

in FA
Cor. *cresc.*

in DO a 2
cresc.

Trb. *in DO*

Trbn.

Cmb. *p* *cresc.*

Tp.

Desdemona
p *cresc.*
- var; scor-re il fiu-me già gli u-mori l'e-gre mem-

Vni I. *p* *cresc.*

Vni II. *cresc.*

Vle.

Ve. *cresc.*

Ch.

brillante

Ott. *mf* *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*
in *Si^b*

Fg. *f*

in *F4*
Cor. *f*
in *DO* *f*

Trb. *mf* *f*
in *DO*

Trbn. *f*

Cmb. *f*

Tp. *f*

brillante

Giselda
bra a rav.vi - var a rav - vi -

brillante

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Ch. *f*

12

Orch. score for measures 12-14. The score includes parts for Oboe (Ob.), Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), Bassoon (Fg.), Cor Anglais (in F \sharp and in D \flat), Trumpet (Trb. in D \flat), Trombone (Trbn.), Cymbals (Cmbs.), and Trompano (Tp.). The vocal part for Giselda is also shown, with lyrics: - var, a rav - vi - var, a.



12

Continuation of the orchestral score for measures 12-14. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Cello (Vc.), and Double Bass (Cb.).



Orchestral score for page 25, featuring a variety of instruments and a vocal soloist. The score is written in 7/8 time and includes a key signature of one flat (B-flat).

Instrumental Parts:

- Ott.** (Oboe): Melodic line with grace notes and slurs.
- Fl.** (Flute): Melodic line with grace notes and slurs.
- Ob.** (Oboe): Melodic line with grace notes and slurs.
- Cl. in Sb.** (Clarinet in B-flat): Melodic line with grace notes and slurs.
- Fg.** (Fagotto): Melodic line with grace notes and slurs.
- in F4** (Cor Anglais): Melodic line with grace notes and slurs.
- Cor. in DO** (Cornet in D): Melodic line with grace notes and slurs.
- Trb. in DO** (Trumpet in D): Melodic line with grace notes and slurs.
- Trbn.** (Trombone): Melodic line with grace notes and slurs.
- Cmb.** (Cymbal): Percussion part with rhythmic patterns.
- Tp.** (Tambourin): Percussion part with rhythmic patterns.
- Giselda** (Voice): Vocal soloist part with lyrics.
- Vni I.** (Violin I): Melodic line with grace notes and slurs.
- Vni II.** (Violin II): Melodic line with grace notes and slurs.
- Vle.** (Viola): Melodic line with grace notes and slurs.
- Vc.** (Violoncello): Melodic line with grace notes and slurs.
- Ch.** (Cello): Melodic line with grace notes and slurs.

Vocal Part (Giselda):

- rav - - - vi - var, rav - vi - var, rav - vi - var, rav - - - vi -

On.

Fl.

Ob.

Cl.
in Sb

Eg.

in F4
Cor.
in D0

Trb.
in D0

Trbn.

Cmb.

Tp.

Giselda
- var.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is written for a full orchestra and a vocal soloist. The instruments are arranged in a standard orchestral layout. The woodwinds (Oboe, Flute, Clarinet in B-flat, Bassoon) and brass (Trumpet in F4, Horn in D0, Trombone, Trumpet) sections are shown with various melodic and harmonic lines. The percussion (Cymbal, Tom-tom) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are also present. The vocal part for Giselda is marked as a variation. The score is written in a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

I LOMBARDI ALLA PRIMA CROCIATA

CORO DI CROCIATI E PELLEGRINI

Jurata: min. 4 1/2)

GIUSEPPE VERDI

Adagio

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni
in Sol
in Do

2 Trombe in Do

3 Tromboni

Cimbasso

Timpani

C O R O

Soprani

Tenori

Bassi

Adagio

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

pp sottovoce

Orchestra score page 2, measures 1-3.

Woodwinds:

- Ott. (Oboe d'Alto): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Fl. (Flute): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Ob. (Oboe): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Cl. in DO (Clarinet in D): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Fg. (Fagotto): Rests in measures 1-2; enters in measure 3 with a half note G4.

Brass:

- Cor. in SOL (Cornet in G): Measures 1-2 show first and second endings (pp); measure 3 has a half note G4.
- Cor. in DO (Cornet in C): Measures 1-2 show first and second endings (pp); measure 3 has a half note G4.
- Trb. in DO (Trumpet in C): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Trbn. (Trombone): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Cimb. (Cymbal): Rests in measures 1-2; enters in measure 3 with a half note G4.
- Tp. (Timpani): Rests in measures 1-2; enters in measure 3 with a half note G4.

Strings:

- Vni I. (Violin I): Measures 1-2 show first and second endings; measure 3 has a half note G4.
- Vni II. (Violin II): Measures 1-2 show first and second endings; measure 3 has a half note G4.
- Vle (Viola): Measures 1-2 show first and second endings; measure 3 has a half note G4.
- Vc. (Violoncello): Measures 1-2 show first and second endings; measure 3 has a half note G4.
- Cb. (Contrabasso): Measures 1-2 show first and second endings; measure 3 has a half note G4.

Percussion:

- C O R O (Cymbal): Rests in measures 1-2; enters in measure 3 with a half note G4.
- C O R O (Cymbal): Rests in measures 1-2; enters in measure 3 with a half note G4.
- C O R O (Cymbal): Rests in measures 1-2; enters in measure 3 with a half note G4.

Dynamic markings: pp (pianissimo), f (forte), p (piano).

Performance instructions: Pizz. (Pizzicato), a 2 (Alto 2).

13

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimb.

Tp.

*cantabile, con espress.**cantabile, con espress.**cantabile, con espress.*

O Si-ño-re, dal tet-to na-

O Si-ño-re dal tet-to na-

O Si-ño-re dal tet-to na-

13

Vni I.

Vni II.

Vle

Vc.

Cb.

Ou.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp
 O
 R
 O
 C
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

-ti - o ci chia-ma-sti con san-ta pro-mes-sa; noi sianz cor-si all'in-vi-to d'un
 -ti - o ci chia-ma-sti con san-ta pro-mes-sa; noi sian cor-si all'in-vi-to d'un
 -ti - o ci chia-ma-sti con san-ta pro-mes-sa; noi sian cor-si all'in-vi-to d'un

Ott.

Fl.

Ob.

Cl.
A DO

Fg.
p *ff* *p*

in SOL
Cor.
in DO *a 2* *ff* *a 2*

Trb.
in DO *ff* *a 2*

Trbn. *p* *ff* *p*

Cimb. *p* *ff* *p*

Tp. *p* *f* *p*

C O R O

pi - - o, giu - bi - lan - - do per l'a spro senz tier. *pp* Ma la

pi - - o, giu - bi - lan - - do per l'a spro senz tier. *pp* Ma la

pi - - o, giu - bi - lan - - do per l'a spro senz tier. *pp* Ma la

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.
 O
 C
 O
 R
 O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

fron-te av - vi - li - ta e di - mes - - sa han - noi ser - vi già bal - die va -
 fron-te av - vi - li - ta e di - mes - - sa han - noi ser - vi già bal - die va -
 fron-te av - vi - li - ta e di mes - - sa han - noi ser - vi già bal - die va -

14

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

C O R O
 .len - ti! Deh! non far che lu-di - brio al - le gen - ti sie - no,
 .len - ti! Deh! non far che lu-di - brio al - le gen - ti sie - no,
 .len - ti! Deh! non far che lu-di - brio al - le gen - ti sie - no,

14

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimb.

Tp.

C O R O

va - ghi ru - scel - let - ti de' pra - ti lom - bar - di!... forz - ti e.

va - ghi ru - scel - let - ti de' pra - ti lom - bar - di!... forz - ti e.

va - ghi ru - scel - let - ti de' pra - ti lom - bar - di!... forz - ti e.

Vni I.

Vni II.

Vle

Vc.

Ch.

Uniti

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL.
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.
 C O R O
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

sottovoce affatto
 .ter - ne! — puris.si.mi la - ghi! oh vi - gne - ti in - do.ra - ti dal
sottovoce affatto
 .ter - ne! — puris.si.mi la - ghi! oh vi - gne - ti in - do.ra - ti dal
sottovoce affatto
 .ter - ne! — puris.si.mi la - ghi! oh vi - gne - ti in - do.ra - ti dal

Div.

[15]

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL.
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

C O R O
 sol! Do - no in fau - sto, crude - le è la men - te che vi
 sol! Do - no in fau - sto, crude - le è la men - te che vi
 sol! Do - no in fau - sto, crude - le è la 'men - te che vi

[15]

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Uniti

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

pin - ge si ve - ri a - gli sguar - di, ed al lab - bro piū du - ra e co.
 pin - ge si ve - ri a - gli sguar - di, ed al lab - bro piū du - ra e co.
 pin - ge si ve - ri a - gli sguar - di, ed al lab - bro piū du - ra e co.

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

C O R O
 -cen - - te fa la sab - - bia d'una ri-do suol!... fa la
 -cen - - te fa la sab - - bia d'un a-ri-do suol!... fa la
 -cen - - te fa la sab - - bia d'un a-ri-do suol!... fa la

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Out.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

sempre dim.
 sab - - - - - bia, fa - la
sempre dim.
 sab - bia d'un a - ri - do suol, fa la
sempre dim.
 sab - bia d'un a - ri - do suol, fa la

Vni I.
 Vni II.
 Vle
 Vc.
 Ch.

Out.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimb.
 Tp.

morendo

C O R O
 sab - - - - - bia *pp quasi insensibile* d'un a ri - cio
 sab - - - - - bia d'un a ri - do suol, *pp quasi insensibile* d'un a ri - cio
 sab - - - - - bia d'un a ri - do suol, *pp quasi insensibile* d'un a ri - cio

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Pizz.

Ou.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in SOL
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cimb.
 Tp.
 C O R O
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

suol, d'un a - ri - do suol!
 suol, d'un a - ri - do suol!
 suol, d'un a - ri - do suol!

Arco
 Arco
 Arco
 Arco
 Arco

SCENA, INNO DI GUERRA E BATTAGLIA

Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G. C. *ff*

(internamente)

OISELDA Al Si - lo - e! al Si - lo - e!

ARVINO Al Si - lo - e! al Si - lo - e!

EREMITA Al Si - lo - e! al Si - lo - e!

CORO

Sopr. Qua - li vo - - ci!

Ten. Qua - li vo - - ci!

Bassi Qua - li vo - - ci!

Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. Ch. *ff*

a tempo.

col canto

Fl.

Ott.

Ob.

Cl.
Do.

Fg.

Sol.

Cor.
Do.

Trb.
Do.

Trbn.

Cmb.

Tp.

C. C.

GISELDA

Il Cie. lo hale pre. ghie ra de gli afflit. ti ac. col . to!

col canto

a tempo

I.

Vni

II.

Vle

Vc.
Cb.

col canto

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Sol
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
G. C.

GISELDA

Tut te le gen ti stan no all'acque in torno che il Si lo e

col canto

I. Vni
II. Vni
Vle
Vc. Cb.

a tempo

16

col canto

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

G. C.

cambia in Fa

GISELLA

manda!..

ARVINO

U. di - teorne, Lombar - di! Disseta toil

Sopr.

Ten.

C. V. R. C.

Bassi

Oh gio - ia! oh gio - ia!...

Oh gio - ia! oh gio - ia!..

Oh gio - ia! oh gio - ia!..

16 *a tempo*

col canto

I.
Vni

II.

Vle

Vc.
Cb.

p

ARVINO

lab.bro,ul.timi certononsarete voi a risalir leabbandonate mura! Nolpreve.do.no

I. Vni

II. Vle

Vc. Cb.

Trb. Da

ARVINO

gliempi... Ec.co!... le trombe squilla.no del Bu. òlion! Lasam fo

I. Vni

II. Vle

Vc. Cb.

a tempo.

Fl.

Ott.

Ob.

Cl.

Fg.

fa

Cor.

Trb.

Trbn.

Cimbs.

G. C.

ARVINO

Sopr.

Ten.

Bass

fer-ra o-gi no-s-tra sa-ra.

Si!.. guerra! guerra!

Si!.. guerra! guerra!

Si!.. guerra! guerra!

a tempo

Violins I and II, Viola, and Violoncello/Double Bass. The score is for a section titled "a tempo". It shows four staves with musical notation, including notes, rests, and dynamic markings like "f" (forte). The Violoncello/Double Bass staff has a "C" time signature.

17 *Allegro vivace*

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa.
Cor.
Do
Trb.
Trbn.
Cmb.
Tp.
Tmb.
G. C.
BANDA
GISELDA
ARVINO
EREMITA
CORO

Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le
Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le
Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le
Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le
Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le
Guer.ra! guer.ra! S'impu. gni la spa.da, af. fret. tiam.ci, em.pia. mo le

17 *Allegro vivace*

I.
Vni
II.
Vle
Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Tmb.
G. C.

BANDA

CASTELLO

CASTELLO

CASTELLO

CORO

I.

Vni

II

Vle

Ve.
Cb.

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - posfu . gi . re po .

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - posfu . gi . re po .

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - po sfu . gi . re po .

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - po sfu . gi . re po .

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - po sfu . gi . re po .

schie.re; sul . le ben . de la fol . go . re ca . da, non un ca - po sfu . gi . re po .

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 GISELDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

-irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -
 -irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -
 -irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -
 -irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -
 -irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -
 -irā, non un ca - po sfuōgi - re po - irā, non un ca - po sfuōgi - re po -

16

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Tmb.
G. C.

BANDA

GISELDA

ARVINO

EREMITA

CORO

18

I.
Vni

II

Vle

Vc.
Cb.

tra.

Gia ri - ful - gon le san - te ban - die.re

tra.

Gia ri - ful - gon le san - te ban - die.re

tra.

tra.

tra.

Fl.

Ott.

Ob. ^{I.}

Cl. ^{a2}
Do

Fg.

Cor. ^{a2}
Do

Trb. ^{I.}
Do

Trbn.

Cmbs.

Trp.

Timb.

ARVINO
quai co - me - te di san - gue e spa - ven - to.

EREMITA
quai co - me - te di san - gue e spa - ven - to.

I.
Vni

II.
Vle

Vc.
Ch.

Fl. *ff*

Ott. *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*

Do

Fg. *ff*

Fa

Cor. *a2*

Do

Trb. *ff*

Do

Trbn. *ff*

Cmb. *ff*

Tp.

Timb.

G. C.

PANDA

Gia ri - ful - gon le san - te ban - die - re

Gia ri - ful - gon le san - te ban - die - re

Gia ri - ful - gon le san - te ban - die - re

I. *ff*

Vni

II. *ff*

Vle

Vc. *ff*

Cb.

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
Do

Fg.

Fa

Cor. ^{a2}
Do

Trb. ^{a2}
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C.

BANDA

CORO

quai co - me - te di san - gue e spa - ven - to.
quai co - me - te di san - gue e spa - ven - to.
quai co - me - te di san - gue e spa - ven - to.

I.
Vni

II.
Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa.
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Ip.

Timb.
G. C.

IRVING

Gia vit - to - - ria sul - l'a - li del ven - to.

REMY

Gia vit - to - - ria sul - l'a - li del ven - to

I.
Vni

II.
Vni

Vle

Vc.
Cb.

70

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Timb.
G. C.

ARVINO
:
EREMITA

I.
Vni

II.
Vni

Vle

Vc.
Cb.

le co : ro - nead - di - tan - do ci va!

le co - ro - nead - di - tan - do ci va!

20 *Butta forza*

FL.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
Tmb.
G. C.
BANDA
GISELDA
ARVINO
ERUMILA
CORO
I.
Vni
II.
Vle
Vc.
Cb.

Gia vit - to - ria sul l'a - li del ven - to
Gia vit - to - ria sul l'a - li del ven - to
Gia vit - to - ria sul l'a - li del ven - to
Gia vit - to - ria sul l'a - li del ven - to
Gia vit - to - ria sul l'a - li del ven - to
Gia vit - to - ria sul l'a - li del ven - to

20 *Butta forza*

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cmb.
Tp.
Tmb.
G. C.
BANDA
GISELDA
ARVINO
EREMITA
CORO
I.
Vni
II.
Vle
Vc.
Cb.

le co-ro-ne ad-di-tan-do ci va, ad-di-
le co-ro-ne ad-di-tan-do ci va, ad-di-
le co-ro-ne ad-di-tan-do ci va, ad-di-
le co-ro-ne ad-di-tan-do ci va, ad-di-
le co-ro-ne ad-di-tan-do ci va, ad-di-
le co-ro-ne ad-di-tan-do ci va, ad-di-

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C.

BANDA

GISELDA

ARVINO

EREMITA

CORO

I.
Vni

II

Vle

Vc.
Cb.

74

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in D, Bassoon, and Contrabassoon. The brass section includes Trumpet, Trombone, and Tuba/Euphonium. The string section includes Violin I, Violin II, Viola, and Cello/Double Bass. A separate staff for the BANDA (Band) is provided. The vocal section features three soloists: GISELDA (Soprano), ARVINO (Tenor), and EREMITA (Bass), followed by a four-part CHORO (Chorus). The lyrics are in Italian, with the chorus singing "tan - do ci va, ad - di - tan - do ci va, si". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *tr* (trill).

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 Q. C.
 BANDA
 GISELDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

ad di tan doad di tan doad di
 ad di tan doad di tan doad di
 ad di tan doad di tan doad di
 ad di tan doad di tan doad di
 ad di tan doad di tan doad di

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Tmb.
O. C.

BANDA

GILDA

ARVINO

FELICIA

CORO

I.
Vni

II.
Vle

Vc.
Cb.

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

tan - do ci va, ad - di - tan - do ci va, ad - di - tan - do ci

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Trp.

Tmb.

G. C.

BANDA

GISELDA

ARVINO

EREMITA

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

va, sì ad di - tan doad di - tan doad di -

va, sì ad di - tan doad di - tan doad di -

va, sì ad di - tan doad di - tan doad di -

va, sì ad di - tan doad di - tan doad di -

va, sì ad di - tan doad di - tan doad di -

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fu.
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Trp.

Trbn.
C. C.

BA VDA

ALIDA

ARTINO

CHITA

CORO

tan - doad.di - tan - do ci va,

tan - doad.di - tan - do ci va,

tan - doad.di - tan - do ci va, si ad.di - tan.do ad.di -

tan - doad.di - tan - do ci va,

tan - doad.di - tan - do ci va,

tan - doad.di - tan - do ci va,

tan - doad.di - tan - do ci va,

I.

Vni

II

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
O. C.

BANDA

GISELDA

ARVINO

EREMITA

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmb.
 Tp.
 Imb.
 G. C.
 BANDA
 GUSTIDA
 ARVINO
 REMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

ci va, sì ad - di -
 ci va, sì ad - di -
 tan do ci va,
 ci va, sì ad - di -
 ci va, sì ad - di -
 ci va

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Tmb.
O. C.

BANDA

QISELDA

ARVINO

EREMITA

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

ian - do ci va!

ian - do ci va!

si ci va!

ian - do ci va!

ian - do ci va!

si ci va!

22

Fl.

Ott.

Ob. I.

Cl. I.
Do

Fg.

Cor.
Fa
Do a2

Trb. Do

Trbn.

Cmbs.

Trp.

Emb.
O. C.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
O. C.

BANDA

I.
Vni

II.

Vle

Vc.
Cb.

BANDA



Fl.
Ott.
Ob.
Cl.
Do.
Fg.
Fa
Cor.
Do.
Trb.
Do.
Trbn.
Cmbs.
Tp.
Tmb.
G. C.

BANDA

I.
Vni
II.
Vle
Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
O. C.

BANDA

I.
Vni

II.
Vni

Vle

Vc.
Cb.

The musical score is written for a large ensemble. The top system contains the woodwind and brass sections: Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa Cor. Do), Trumpets (Trb. Do), Trombones (Trbn.), Cymbals (Cmbs.), Snare Drum (Tp.), and Tambourine/Organ (Tmb. O. C.). The bottom system contains the string section (I. Vni, II. Vni, Vle, Vc. Cb.) and a separate section for the **BANDA** (Band). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The band part is written in a separate system below the main orchestral staves.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
C. C.

BANDA

I.
Vni

II.
Vni

Vle

Vi.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
Q. C.

BANDA

I.

Vni

II.

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Fa
 Cor.
Do
 Trb.
Do
 Trbn.
 Cmb.
 Tp.
 Emb.
 O. C.
 BANDA
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

The musical score is written for page 88. It features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horns (F, C, Bb), Trumpets, Trombones, Euphonium, Tuba, and a Band section. The score is divided into measures, with some measures containing rests and others containing active musical notation. The key signature is one flat (Bb), and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as *a2*.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
O. C.

BANDA

Vni I

Vni II

Vle

Vc.
Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cubs.

Ip.

Imb.
O. C.

BANDA

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Timb.
Q. C.

BANDA

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Fa
Cor.
Do
a2

Trb.
Do

Trbn.

Cmbs.

Tp.

Tub.
G. C.

BANDA

I.
Vni

II.

Vle

Vc.
Cb.

24

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Fa
Do

Trb.
Do

Trbn.
a2

Cmbs.

Trp.
tr

Tmb.
G. C.

BANDA

24

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Du.
 Trb.
 Du.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 I.
 Vni.
 II.
 Vle.
 Vc.
 Cb.

The score is written for a large ensemble. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass section includes Trumpet, Trombone, and Tuba. The percussion section includes Snare Drum, Cymbals, and Tom-tom. The string section includes Violin I, Violin II, Viola, and Cello. The woodwind and string parts are written in treble and bass clefs, while the brass and percussion parts are written in bass clefs. The woodwind and string parts are written in 2/4 time, while the brass and percussion parts are written in 4/4 time. The woodwind and string parts are written in G major, while the brass and percussion parts are written in D major. The woodwind and string parts are written in 2/4 time, while the brass and percussion parts are written in 4/4 time. The woodwind and string parts are written in G major, while the brass and percussion parts are written in D major.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Eu
Cor.
Do
a2

Trb.
Do
a2

Trbn.

Cmb.

Tr.
tr

Tmb.
G. C.

BANDA

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Detailed description: This is a page of a musical score, page 95. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), and Bassoon (Eu). The brass section includes Cor Anglais (Cor. Do), Trumpet (Trb. Do), Trombone (Trbn.), and Tuba/Euphonium (Tmb. G. C.). The percussion section includes Cymbals (Cmb.) and Triangle (Tr.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The woodwinds and strings play a melodic line with eighth and sixteenth notes, while the brass and percussion provide harmonic support. The percussion includes cymbals and triangle. The woodwinds and strings play a melodic line with eighth and sixteenth notes, while the brass and percussion provide harmonic support. The percussion includes cymbals and triangle.

25

42

Fg.

Cor.

Do

Trb.

Do

Trbn.

Cmbs.

Tp.

Tmb.

G. C.

BANDA

25

I.

Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Tp.

Tmb.
G. C.

BANDA

P lamentevole

I.
Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Tp.

Tmb.
G. C.

BANDA

I.
Vni

II.

Vle

Vc.

Cb.

Ob.
Cl.
Do
Fg.
Tp.
Tmb.
G. C.

BANDA

I.
Vni
II.
Vle
Vc.
Cb.

Fg.
Tp.

BANDA

sempre più piano

I.
Vni
II.
Vle
Vc.
Cb.

Fig.

Tp.

BANDA

I. Vni

II. Vni

Vle

Vc.

Ch.

Fig.

Trbn.

Cmba.

Tp.

BANDA

Vc.

Ch.

Tp. *morendo*
 I. Vni *pp*
 II. Vni *pp*
 Vle *pp*
 Vc. *morendo*
 Cb.



Fl. *sottovoce*
 Tp.
 BANDA *morendo*
 I. Vni *pp*
 II. Vni *pp*
 Vle *pp*
 Vc. *pp*
 Cb. *pp*

LE TENDE D'ARVINO
SCENA. TERZETTINO ED INNO FINALE

(Dopo lungo rumore di battaglia entra l'Eremita sorretto da Giselda ed Arvino)

Recitativo

ARVINO **26** Quest'è mia tenda... Qui tue membra puoi sventura-to, ada-giar... Ma tu non

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

26 *Recitativo*

GISELDA Ahi vi-sta! in o-gni par-te e-gli è fe-ri-to... Sul-le mu-rai

ARVINO parli?

I. Vni

II.

Vle

Vc.

Cb.

GISELDA *pri - mo cor - re a gri - dan - do.*

EREMITA *Via da me!... chi sie - te?*

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

ARVINO *Guarda! sov - vien - ti!... Pres - so d'Ar - vin tu se - i.*

EREMITA *(guardandosi le mani)*
D'Arvin? Qual

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

27 *Allegro*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Fa *f*

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

Cmbs. *f*

CEMITA

no - me! Ah ta-ci!.. ta - ci!..

27 *Allegro*

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmb.

EREMITA

D'Arvin quest'è pur san - que!

Oh A-ver-no, schiudi-ti a'pie-di

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*
Do

Fg. *p*

Cor. *p*
Fa
Do

Trb. *p*
Do

Trbn. *p*

Cmbs. *p*

ARVINO *p*

che parli tu?..

IREMITA *p*

miei!... San-gue è del pa-dre!

I. *p*

Vni *p*

II. *p*

Vle *p* div.

Vc. *p*

Cb. *p*

28 Andante

GISELDA *p* Ti cal - ma, ti cal - ma! Ve - di, tu se' fra no - - i...

Vni I. *p*

Vni II. *p*

Vle *unite* *p*

Vc. *p*

Cb.

28 Andante

Cl. *col canto* I. *p*

GISELDA *allarg.* pres - so, pres - so l'af - flit - ta che tu salva - - sti.

EREMITA *col canto* Oh

Vni I.

Vni II.

Vle

Vc.

Cb. *p*

Cl.
Do

I. REMITA

vo - ce!... Oh chi rischia-ra la mente em'apre il cor? Tu se-i, tu

I.
Vni

II.

Vle

Vc.
Cb.

Uniti

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trbn.

Cmb.

ARVINO

REMITA

se - i l'an - ge - lo del per - do - no! Fa - vel - la... chi sei tu?.. Pa - ga - no io

I.
Vni

II.

Vle

Vc.

Cb.

div. unite

Allegro

Fl. *f*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Fa *ff*

Cor. *ff*

Do

Trb. *ff*

Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

O. C. *ff*

GISELDA Ciel! che a-scol - - - to!

ARVINO Ciel! che a-scol - - - to!

EREMITA so - no!

Allegro

I. *f*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *f*

Ch. *ff*

29 *Andante mosso*

Fig. *a 2* *pp* *a 3* *pp* *pp* *sola pp* *con voce fioca* *(a 2)* *(a 3)*

Trbn. *pp* *a 3* *pp* *(a 3)*

Cmbs. *pp* *pp* *pp* *(a 3)*

Q. C. *pp* *pp* *pp* *(a 3)*

PAUANO *Un breve i-stante so-lo re-sta-me di vi-ta... O fra-*

29 *Andante mosso*

I. *p*

Vni *p*

II. *p*

Vle *div. p* *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fig. *(a 2)* *(a 3)*

Trbn. *(a 3)*

Cmbs. *(a 3)*

Q. C. *(a 3)*

PAUANO *-tello!... a Dio da-van - - te dee que-s'al-ma com - pa-rir! Sa mia*

I. *e*

Vni *e*

II. *e*

Vle *e*

Vc. *e*

Cb. *e*

PAGANO

pe-na è o-mai com-pi-ta! la mia pena è o-mai com-pi-ta! non vo-ler-mi ma-le-

I. Vni

II. Vni

Vle

Vc.

Cb.

30

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

p *espress.*

GISELDA

Pa - - dre, in Di-o lo ve - die-stin - - to;

PAGANO

-dir!

non vo-ler-mi ma-le-

30

I. Vni

II. Vni

unite

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. a2
Do

Fg. a2

Cor. Fa
Do

GISELDA
è su-a col - pa in ciel ri-mes - - sa.

ARVINO
(abbracciandolo)
Hai vin-to, hai

PAGANO
- dir! Oh fratello!

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

cambiano in Sol

GISELDA

ARVINO

PAGANO

An-che l'uom — t'as-sol-ve-ra.

vin-to! an-che l'uom — t'as-sol-ve-ra.

Me fe-li-ce!... Or si-a... con-

I.

Vni

II.

Vle

Vc.

C.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

p

Adagio

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Sol
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
BANDA

S'apre la tenda e vedesi Gerusalemme; sulle mura, sulle torri sventolano le bandiere della Croce illuminate dai primi raggi del Sole orientale. Pellegrini, Donne e Guerrieri Crociati

GISELDA
ARVINO
PAGANO
Sopr.-cessa... a' miei sguardi... la cit - tà.
CORO
Ten.
Bassi

Va fe - li - - ce!...
O Pa - ga - - no!...
Dio pie - - to - - so!...
Te lo - dia - - mo, te lo -
Te lo - dia - - mo, te lo -
Te lo - dia - - mo, te lo -

Adagio

A.

CORO

-dia - mo, gran Dio di vit-to - ria, te lo -

-dia - mo, gran Dio di vit-to - ria, te lo -

-dia - mo, gran Dio di vit-to - ria, te lo -

I. Solo

Vc.

I. Solo

Cb.

A.

PAGANO

legato Oh Di - o!

CORO

-dia - mo, in-vinci - bil Si - gnor! Tu sal -

-dia - mo, in-vinci - bil Si - gnor! Tu sal -

-dia - mo, in-vinci - bil Si - gnor! Tu sal -

(I. Solo) unite

Vc.

Cb.

A.

PAGANO

di qua - le con - ten - to de - gni or

CORO

-vez - za, tu gui - da, tu glo - ria sei de'

-vez - za, tu gui - da, tu glo - ria sei de'

-vez - za, tu gui - da, tu glo - ria sei de'

Vc. Cb.

A.

PAGANO

tu... l'as - sas - si - no che

CORO

for - ti che t'a - pro - no il

for - ti che t'a - pro - no il

for - ti che t'a - pro - no il

Vc. Cb.

32

Fl. *p*

Ob. *I. p*

Cl. *I. p*

Do

Fg. *a2 p*

Sol *p*

Cor. *p*

Do

Cmb. *p*

A.

ben legato

GISELDA
Va fe - li - ce! il mio spo - so be - a - , to, — la mia

ARVINO
O Pa - ga - no!... gli sguar - di cle - men - ti — a' miei

PAGANO
muor! Tu sov - vieni al - l'e -

CORO
cor.
cor.
cor.

32

I. *p*

Vni

II. *p*

Vle *Tutti p*

Vc. *Tutti p*

Cb. *p*

Fl.

Ob.

Cl.
Do

Fg.
a2

Sol

Cor.
Do

Cmbs.

GISELDA
ma - dre ve-drai nel Si - gno - - re di' che af-fret - ti - no il gior - no bra-

ARVINO
fal - - li ri-vol-gai! Si - gno - - re co-me a te ne - gli e-stre - mi mo-

PAGANO
- stre - - mo mo-men - - to, l'uom che il

Vni
I.

Vni
II.

Vle

Vc.
Cb.
UNITI

Fl.

Ob. I.

Cl. I.
Do

Fg. a 2

Sol

Cor.

Do

Cmb.

GISELDA
-ma - to che col lo - ro sie-ter-ni il mio cor! Va fe-

ARVINO
men - ti il fra-tel - lo perdo-na in suo cor! O Pa-

PAGANO
mondo... co-pri-va d'or-ror! Dio pieto -

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

C. C.

A.

BANDA

GISELDA

ARVINO

PAGANO

CORO

I.
Vni

II.
Vni

Vle

Ve.
Cb.

33

dia - mo, gran Dio di vit - to - ria, te lo -

dia - mo, gran Dio di vit - to - ria, te lo -

dia - mo, gran Dio di vit - to - ria, te lo -

dia - mo, gran Dio di vit - to - ria, te lo -

dia - mo, gran Dio di vit - to - ria, te lo -

33

I.
Vni

II.
Vni

Vle

Ve.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Q. C.

A.

BANDA

GISELDA
- dia - mo, in - vin - ci - - bil Si - gnor! Tu sal -

ARVINO
- dia - mo, in - vin - ci - - bil Si - gnor! Tu sal -

PAGANO
- dia - mo, in - vin - ci - - bil Si - gnor! Tu sal -

CORO
- dia - mo, in - vin - ci - - bil Si - gnor! Tu sal -
Tu sal -
Tu sal -

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Ip.

Q. C.

A.

BANDA

GISELDA
-vez - za, tu gui - da, tu glo - ria sei de'

ARVINO
-vez - za, tu gui - da, tu glo - ria sei de'

PAGANO
-vez - za, tu gui - da, tu glo - ria - ria sei de'

CORO
-vez - za, tu gui - da, tu glo - ria - ria sei de'
-vez - za, tu gui - da, tu glo - ria sei de'

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Trp.

Q. C.

A.

BANDA

GILDA

ARVINO

PAGANO

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

for - ti che t'a - - pro - no il cor!

for - ti che t'a - - pro - no il cor!

for - ti che t'a - - pro - no il cor!

for - ti che t'a - - pro - no il cor! Tu salvez - za, tu

for - ti che t'a - - pro - no il cor! Tu salvez - za, tu

for - ti che t'a - - pro - no il cor! Tu salvez - za, tu

dim.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

O. C.

dim.

BANDA

GISELDA

ARVINO

PAGANO

Tu sal-verza, tu glo - ria sei de' for - ti che l'apro-no al

Tu sal-verza, tu glo - ria sei de' for - ti che l'apro-no al

Tu sal-verza, tu glo - ria sei de'

gui-da, tu gui - da, tu glo - ria sei de'

gui-da, tu gui - da, tu glo - ria sei de'

gui-da, tu gui - da, tu glo - ria sei de'

dim.

I.
Vni

II.
Vni

Vlc

Vc.
Cb.

dim.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Q. C.

A.

BANDA

GISELDA

ARVINO

PAGANO

CORO

for - ti sei de' for - ti che t'aprono in cor!

for - ti che t'a - pro - no il cor! te lo - dia - mo, te l'a -

for - ti che t'a - pro - no il cor!

for - ti che t'a - pro - no il cor!

for - ti che t'a - pro - no il cor!

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Uniti

10

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Q. C.

A.

BANDA

GISELDA

ARVINO

PAGANO

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb

te lo - - - diam!

te lo - - - diam!

diam!

te lo - - - diam!

te lo - - - diam!

te lo - - - diam!

f

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 A.
 BANDA
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

The musical score is written for a large ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Eb Cornet) and brass (Trumpet, Trombone, Eb Cornet, and Tuba) sections are prominent. The strings (Violins I and II, Viola, and Cello/Double Bass) provide a harmonic foundation. The percussion includes Snare Drum, Cymbals, and Tom-toms. The score is in 3/4 time and features a variety of musical notations, including rests, notes, and dynamic markings.